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## 'THE VIOLINIST,' A Record of the String World.

*Edited by J. Nicholson-Smith.*

*Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.*

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Vol. II, No. 17.

April 16th, 1908.

PRICE TWOPENCE.

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### Art of the Month.

The Bechstein Hall was filled on March 7th, when Miss Ethel Barns and Mr. Charles Phillips gave the fourth of their excellent chamber concerts. The well-chosen programme opened with Miss Barns's 'Suite for violin and piano,' representing four moods.

Mr. Beecham's second orchestral concert at Queen's Hall, on March 11th, was full of enterprise and resource, with distinctly eclectic musical taste. It was the modern school of progressive thought, as Dr. Vaughan Williams's Norfolk Rhapsody had previously found many admirers, and Mr. Joseph Holbrooke's Tone-Poem, 'Queen Mab,' was, as regards London, less familiar. 'Queen Mab' is a fantastically-conceived and brilliantly-scored series of music pictures. Though the composer employs the full resources of the modern orchestra—including in his scheme even a xylophone and a dulcimer—he never offends æsthetic susceptibilities. Mr. Holbrooke undoubtedly possesses an astonishing gift of colour. How deft a hand he is in applying it, his score showed.

The sixth and last of the chamber concerts by the Kruse Quartet was given at the Bechstein Hall on March 21st. Owing to the length of Brahms's pianoforte Quintet in F minor, and Schubert's colossal Octet in F major, B. Hollander's second Quartet in C sharp minor had to be omitted. Its production is promised for the next series to be given during the winter months. The Quintet work shows Brahms in one of his most human and melting moods. The supremely beautiful Andante, with its masterly reiterated figure

and close sensuous harmonies, and the triumphant and light hearted spirit of the Scherzo—a spirit not unmingled with sadness—were faithfully and happily reflected. Mr. J. Haydn Ward, Mr. Charles Draper, Mr. B. J. Musket, and Mr. Wilfred James joined the quartet for the Schubert Octet, a capital performance of which was secured.

The last of the series of concerts by the London Symphony Orchestra, conducted by Dr. Richter, took place at Queen's Hall on March 23rd. Commencing with Haydn's 'Clock' Symphony, which served to display the beauty and quality of the strings, Brahms's splendid variations on the St. Anthony Chorale followed, and received a distinctive and superb rendering. Later, Dr. Richter secured some forcible and incisive playing in 'Die Zauberflöte' overture. The soloist of the evening was Herr Ferencz Hegedüs, who was heard in Tartini's Concerto in D minor. The gifted artist fully brought out the spirit of the old music, as well as displaying the fluency and refinement which are always marked characteristics of his playing. He was later heard to great advantage in Tchaikovsky's 'Sérénade Mélancolique.' Beethoven's Symphony No. 8, in F, brought the concert to a close.

Miss May Harrison, the gifted English violinist, gave the first of three recitals at Bechstein Hall on March 23rd. Her programme opened with Brahms's Sonata in D minor, of which she gave a mature interpretation. In fact, Miss Harrison's refined style and artistic reserve seem particularly adapted to this composer's method of thought and expression. In Tartini's 'Trille du Diable'



Miss Harrison evinced mastery of phrasing and execution, whilst Ernst's Concerto in F sharp minor showed the virtuoso lurking under the true musician. In short, her performance of this piece was quite a triumph of technical facility. A new piece by Debussy, entitled 'En Bateau,' was both interesting and thoroughly representative of the great French 'modern.'

Mr. Cyril Scott is a composer who has gone far. Remote and fugitive as are his methods, his musical investigations and experiments demand attention. If M. Debussy's astral chord combinations fall strangely upon some ears, Mr. Scott's irregular harmonies and rhythms are no less remarkable. The objective side of his art does not appeal to him; it is with an entirely new relationship of sounds that his attention is engaged. On March 24th, at Bechstein Hall, the programme was entirely devoted to vocal and instrumental works from his pen. Complex as is the writing in the quartet with which the programme began, the general effect was undoubtedly pleasing. The parts were distinctive and individual. It was played by the Nora Clench Quartet.

At her second recital, at Bechstein Hall on March 30th, Miss May Harrison played Mozart's recently discovered Concerto, which she introduced into England at a Queen's Hall Symphony Concert a few weeks ago. 'La Fée d'Amour,' by Raff, further exhibited her clear and intelligent playing. A Sonata in E minor, by Esposito, was performed for the first time in London, and proved to be effective and cleverly written. Its three movements are well contrasted, the impetuous, passionate nature of the first, the lyrical character of the second, and the animation of the last were fully brought out by Miss Harrison's spirited and artistic playing.

The programme of Mr. Thomas Beecham's third concert, at Queen's Hall on March 31st, was marked by the fine performance of the 'Die Meistersinger' Overture with which it opened. This was followed by W. H. Bell's tone-poem, 'Love among the Ruins,' a work which is thoroughly representative of the younger British school, and shows sanity and restraint in coloration. Young Ernst Lengyel charmed everyone by the beauty and facility of his pearly touch and wonderfully precocious musicianship in Mozart's Concerto in C minor. Then a British composer's work was given, a Rhapsody for orchestra, entitled 'Brigg Fair,' by Frederick Delius. The theme is taken from a Lincolnshire folk-song, discovered by Percy Grainger, the pianist, and the composer has changed the countryman's simple love song into a symphonic poem.

A successful orchestral concert was given at Queen's Hall on March 31st, by the students of the Royal Academy of Music, conducted by Sir A. C. Mackenzie. Two pianists showed decided talent, namely, Miss Norah Cordwell (Erard Centenary Scholar) in the first movement of Schumann's A minor Concerto, and Master Francis Hutchens (Sterndale Bennett Scholar), who, in the first movement of Grieg's A minor Concerto, displayed remarkable power and command of expression. Miss Juliet Capron exhibited a clear tone and fluent technique in Max Bruch's violin Concerto in G minor.

It will be remembered that Signor Arrigo Serato made his début at Signor Busoni's recital a few weeks ago, on which occasion his fine playing made no small impression, and at his recital on March 31st, at the Bechstein Hall, he proved himself to have the most perfect control over his instrument, as well as fluent execution, which enabled him to overcome Paganini's Concerto in D with apparent ease. His playing of Mozart's Concerto in E flat was rich in ringing tone and artistic effects of light and shade. Other items included the first movement of Max Bruch's Concerto in D minor, Vieuxtemps's 'Polonaise,' and others.

## Mr. Holbrooke's Second Concert.

By A. R.

THESE concerts are really deserving of much support and a larger hall. Although the Salle Erard was practically filled on the afternoon of March 27th, the interest of the concert was such that a larger audience would have enjoyed it well and learned not a little (the critics mostly arrived late and left about the fourth item, to their loss). Three quartets started the programme (1) 'A Poem' by J. Spraight, (2) 'Fantasie' by F. Kessler, and (3) 'Lyric Cycle' by Edith Swepstone. In point of interest it was two, one, three. But I think the order of programme delivery should have been one, three, two. Spraight's work was somewhat vague, which was emphasized by bad performance. Edith Swepstone's work was much the most tuney of the three but uninspired. I was, however, much pleased with Kessler's effort—unusual, unaffected, yet fantastic, may be applied to it—chromatics are becoming rather a disease, but here they were handled really admirably.

Carl Rendl next played a couple of 'Etudes' by Chopin, in a smudgy impressionist kind of



way—the kind of impressionism, you know, which affects painting before drawing—fatal. However, if not a Chopin player, he performed his 'Moonlight Sonata' quite well.

To follow this were some ingenious and altogether delightful 'Variations on an original theme' (Op. 17) for 'cello solo, by T. F. Dunhill. This was played from MS., and was a first performance (as was Kessler's 'Fantasie'). The composer accompanied, and I must offer him heartiest congratulations on an unusually interesting and fresh composition. I hope for 'cellists' sake that it will speedily be published; and, please, a version for violin. Miss Perceval Allen, for No. 4, sang a group of songs by Joseph Holbrooke—all rather ambitious and effective—but her intonation was, at times, faulty. Of the four, (1) 'A lake and a fairy boat,' (2) 'Come not,' (3) 'Come let us make love deathless,' (4) 'A voice,' I give the palm to No. 3 with Trench's fine words. Perhaps I may suggest Robert Bridge's 'Shorter Poems' and A. Williams's 'Songs and Sonnets' as possible sources of inspiration.

Mr. Holbrooke next introduced (on the piano) Op. 9 of Jervis-Read, and Op. 31 of E. Austin. The first, called 'Five Impressions,' though very modern did not impress me favourably, but I did not dislike it. I am inclined to think that on further acquaintance these 'Impressions' might convey something pleasant. Austin's Poem is a good work and to be commended. Both these efforts are from the house of Breitkopf and Haertel. I will not criticise the performance, as the performer expressly states on the programme that he had not had time to study these pieces adequately. This little eccentricity and that on the cover 'sixth year of herculean progress,' with that on the back announcing a seventh year if 'I am still alive,' had much better have been cut out in proof state. The writing of such things clearly amuses or pleases Mr. Holbrooke, but annoys the public and gives a wrong impression.

Max Reger's astonishing Sonata (F sharp minor), for violin and piano, concluded the concert. It received an admirable performance at the hands of Mr. Holbrooke and Miss Fanny Eveleigh. For unusual, but not unpleasing, difficult writing this Sonata may be recommended (*Augener*).

The next concert of this series is on May 22nd, at 3 o'clock (Salle Erard, Great Marlborough Street, Regent Street). The programme will be (more or less) Holbrooke's 'Byron Quartet, Op. 31,' Trio (piano, violin and viola), Op. 4 of Arnold Bax (in one movement) first performance, new String Quartet, H. Balfour Gardiner, and Piano Quintet, Op. 28, Algonern Ashton.

Mr. Holbrooke makes a note that these concerts are not intended to show off either his virtuoso qualities or his creative faculty, but to introduce *new music generally*. As Mr. Holbrooke is a discerning critic, a good composer, and an able executant, one is pretty certain that no rubbish will be put forward, and that what is will be intelligently performed. By the way, in thinking so much of the composers I have unintentionally slighted the performers, viz.: violins, Miss Fanny Eveleigh and Miss Florence Moss; viola, Mr. Waldo Warner; 'cello, Mr. Charles Crabbe—a capable quartet.

## Edward Mason's Choir Concert.

By OLGA RACSTER.

THOSE critics who wander about the earth lamenting the want of melody in the works of most modern composers, must have rejoiced over the banquet of delicious strains set before them by Mr. Edward Mason and his choir on April 4th at Queen's Hall. From the opening bars of Mr. Harnish McCunn's 'Land of the Mountain and Flood' to the closing charms of Sir Edward Elgar's songs for chorus and orchestra—'From the Bavarian Highlands,' our ears were tinkled with a wealth of rhythmic melody. Besides this, we had the supreme satisfaction of knowing that no foreign element had been admitted into the evening's scheme; the composers, singers, and orchestra all belong to our 'tight little Island.' We have become so accustomed to having every other language but our own hurled at us from the concert platform and the operatic stage, that an evening devoted entirely to the musical settings of our mother tongue, carries a certain amount of surprise with it. Therefore, Mr. Edward Mason deserves much gratitude for devoting his programme to the works of his fellow countrymen, and he is also to be congratulated on his debut as a conductor of a choir that shows the excellence of his training. Time will mature the exceeding promise they displayed at their first concert, and their whole-hearted enthusiasm will carry them far. Meanwhile, this body of singers during a short period of rehearsals have gone far already. Their articulation is remarkably clear, and they have imbibed a certain spirit and vigour characteristic of their conductor that infuses their work with a pleasant briskness.

The choral works comprised the first performance in London of Thomas F. Dunhill's 'Tubal Cain.' The first performance of Gustav von Holst's spirited setting of the

'Ancient Ballad of King Estemere' who saved his beloved from the infidel Spanish king disguised as a harper, and Elgar's graceful songs 'From the Bavarian Highlands' written in 1896, and first performed at the Worcester Festival.

There is little doubt but what Mr. Mason's choir has come to stay, and that it will stay to good effect.

### Music at Harrow.

THE Harrow Musical Society realizes what a resource for the future lies in the developing of a taste for instrumental music, for at the concert given on March 31st in the speech room eight items of a programme consisting of nine pieces were instrumental solos. An additional attraction was that the compositions performed were principally the work of boys in the school, and the efforts of the young composers were well received. M. G. Davidson still further increased his fame as a musician on the 'hill,' for not only had he written two sketches for the pianoforte, characteristically played by himself, but his three songs, rendered with charming expression by Mr. E. G. Mercer, displayed capital workmanship, the melodies, though simple, being genuinely inspired. 'The full sea rolls' is undoubtedly a quaint and pleasing song which is likely to attain popularity. In E. H. W. Meyerstein, Harrow possesses a pianist of whom more will be heard. He played a prelude in G with expert technique and plenty of temperament. A. M. Hannam scored a marked success with his rendering of a spirited violoncello solo by E. F. Brown, while J. R. Lewis, a boy of 14, captured the audience with his skilful playing of a 'Petite Valse,' his own work, on the pianoforte. The feature of the proceedings, however, was the cornet solo, 'Take a pair of sparkling eyes,' by P. D. Ravenscroft, the clear intonation and unaffected rendering by the soloist of Sullivan's piece rousing the audience to acclaim.

### Auction Prices.

ON Wednesday, March 11th, 1908, at Messrs. Glendining & Co.'s Galleries, No. 7, Argyll Street, Oxford Circus, W.

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Joseph Gagliano £21, attributed to Pressenda £3, an old Italian violin £7 15s., Paulus Castello £7, Matthias Albani £7 15s., Angelo Molia £4, Pressenda £4, Gagliano £5, J. A. Guadagnini £8 10s., Petrus Guarnerius £80, Piretzschner £3 15s., very fine old Italian violin £8 5s., Carlo Bergonzi £24, Joseph Rocca, and silver-mounted bow by Dodd, £4 5s., Kennedy £2 18s., Carlo Guiseppe Testore, with E. Withers's certificate, £17, Gagliano £8 10s., Tassini £6,

Emiliani £12 10s., Renault & Chatelaine £5 15s., Dominicus Montagnana £2 8s., Fent £3 10s., Ferdinandus Gagliano, with silver-mounted bow and another by Dodd, £13 10s., Lupot £3 10s., labelled Carlo Bergonzi £6, M. Albani £6, Leopold Widhalm £5 5s., C. F. Landulphus £6 5s., labelled Ruggerius £2 4s.

*Violas by—*

An old Italian viola £4 17s. 6d., G. B. Gabrielli £5, T. Kennedy £2 2s., Duke £5 5s.

*Violoncellos by—*

Grancino £4 17s. 6d., J. Lott £5 10s., old Italian violoncello £5.

A fine violin bow, by Lupot, silver-mounted, £3 10s.

On Tuesday, March 31st, at the rooms of Messrs. Puttick & Simpson, 47, Leicester Square, W.C., we append some of the prices.

*Violins by—*

A fine old violin, labelled Nicholaus Amatus, with bow, £12, Gjofredus Cappa £64, Clement £10 10s., Antonius and Hieronymus F. Amati (copy), and a bow, £12 12s., Peter Walmsley £9 15s.

*Violoncellos by—*

Vincenzo Panormo, with bow, £16 10s., fine old Italian violoncello, with bow, £20.

A double-action Grecian Harp by Delveau £10, ditto by Erard £20.

### Miss A'Vard.

That charming player, Miss E. A'Vard, has had to cancel all her engagements until next May, owing to the loss of her father, which came as a very great shock to her. In her father's younger days he sang very finely and his voice was thought greatly of. He however took to farming on a large scale in the neighbourhood of Broughton, Manchester, and people came from all parts of the country to see his beautiful farms, which are the pattern of the country-side during the summer months. We may mention that originally Miss A'Vard's ancestors came over with the Huguenots in the 17th century.

### Nature's Evensong.

A solemn stillness broodeth over all,  
The winds are hushed, the dew begins to fall,  
The streaks of gold and crimson in the west  
Have paled, and Nature seems to sink to rest.  
Now is the time to lift the heart in prayer,  
That the dear God will have us in His care,  
And give to each his need of daily bread,  
And pour His choicest blessing on our head.  
And add His grace to keep us in the way,  
His tender hand to guide us lest we stray,  
And may He breathe upon us His sweet  
peace,  
Until from all life's cares He grants release.

E. A. HILL.



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# 'The Violinist.'

Wilhelmj.

By HORACE W. PETHERICK. I

(Concluded from page 34).

After this, he seems to have gradually lessened the number of his public performances and settled down as a teacher in London, where he had no lack of disciples; there are very few of the younger performers in the front rank to-day but who have received for periods long or short the benefit of his tuition.

It seems to have been almost the rule for a young violinist in quest of a high position, when coming to that very prosaic centre of civilization, London, to go for a term or two at least with 'Wilhelmj,' to have perhaps the 'finishing touches' put to what they had been storing up in their repertoire.

From the number of years August Wilhelmj resided in the north-west of London he will be remembered better as the great teaching professor than public performer. Why he retired from the concert platform at a comparatively early period in life has not been stated, but it has been surmised that as years went on there was an increasing disposition for quietness and inactivity. I remember when meeting him casually one day, asking him why he did not continue his public performances, he replied, 'I am tired of going on the platform with much nervousness before the public.'

Although a largely built man, Wilhelmj was not by any means athletically inclined, his principal exercise in his retirement seemed to be in the walking about in his house attending to his numerous professional and aristocratic pupils. Every day with great regularity he was to be seen with fiddle in hand beside a pupil or accompanying on the pianoforte, for, like Joseph Joachim he was proficient as a pianist, and when the number for the day had finished he sat down to dine or would do so with a friend, perhaps afterwards attending a concert given by a finishing student.

In a capacious front room and near the window, was to be seen his daily attendance and appointment book of large dimensions always open with the names and hours ticked off for reference.

Round the room a string of photographic portraits of pupils with their signatures, a glance at which by the gushing expressions accompanying, it could be seen with what unmeasured estimation he was held by all.

Reclining before the fireplace might be seen one or both of his bulldogs, of at first

sight most forbidding aspect, but with manners quite the opposite, as they were as ready as their master to show the greatest geniality to every person who entered. One was named Gasparo da Salo, Why? I asked once, 'because of his head or scroll,' was the reply; the violin scrolls of the renowned inventor of the violin seemed to suggest in their massive rude carving something of a bulldog's head, large and roughly sculptured, with great sonority underneath when aroused.

The principal violin used by Wilhelmj for his concert performances was a Stradivari, which, on his retirement became the property of a pupil who is, I believe, now a professor in U.S.A.

As a great performer he was impressive by his very powerful tone, perfect intonation, fine phrasing, with any amount of 'technique,' all with the greatest ease and certainty. When before his audience he was perhaps more impressive in figure and action than any violinist of the age; from the instant of his appearance there was that in his manner which led the audience to expect a fine delivery, as with the opening phrases of a speech by a dignified orator, and without disappointment afterwards.

He has left, besides his very numerous editings and arrangements, 'A Modern School for the Violin,' a work of the highest standard and completeness, published by Novello & Co.

## Arthur Broadley.

Mr. Broadley's Concerts are not only delightful to all lovers of music but to the earnest student they are something which he cannot afford to miss, something from which he comes away with fresh knowledge acquired, as to the rendering of the works, the power of interpretation which can be wrought by an artist in the front rank on the 'cello; the depth, breadth and resonance of Mr. Broadley's tone are beautiful, the delicacy exquisite and his tremendous technique—wonderful. On March 28th, with Miss Fanny Davies at the piano, he gave a Sonata Recital at the Bechstein Hall which included Ernst von Dohnányi's Sonata in B for pianoforte and 'cello, allegro, scherzo, adagio and theme with variations; Rubenstein's Sonata in D for piano and 'cello, allegro con moto, allegretto, allegro, molto; and as a finale, Chopin's Introduction and Polonaise for piano and 'cello. String lovers will appreciate the task Mr. Broadley undertook, and we must say that we have never heard a finer rendering of these works. The hall was full and the audience gave him quite an ovation, in fact, we would have willingly heard more.

## Zimbalist.

**Z**IMBALIST, the Russian violinist, who has made such sensational debuts both on the Continent and on the occasion of his two orchestral concerts in London, has been the soloist specially engaged for the Royal Amateur Orchestra Society's smoking concert, on which occasion H.R.H. the Prince of Wales was present, and so delighted was the Prince about Zimbalist's artistic and marvellous playing that he requested Count von Benckendorff, the Russian ambassador to present Zimbalist to him, and to whom he expressed his delight of his wonderful playing.

Zimbalist was the soloist engaged at the Barclay's Musical Society's orchestra concert at Caxton Hall, on the 18th of March, when he gave a beautiful interpretation of the Fourth Vieuxtemps Concerto, proving as on many previous occasions that he is an artist of the very greatest merit. Later on Zimbalist played the César Franck Sonata with Miss Scharrer. It was really an exquisite rendering of the sonata, the whole audience being deeply moved and impressed. One has never heard a more finished, refined and artistic rendering of this sonata, on which both artists must be heartily congratulated. It may be mentioned that the orphanage netted a nice sum as the hall was crowded, every seat being sold a week before the concert.

On March the 20th, Zimbalist was specially engaged by the Russian ambassador, who gave a banquet and concert in honour of the Empress Maria Feodorovna at the Embassy in Gresham Place, where there were also present H.M. Queen Alexandra and Princess Victoria. The guests invited to meet Their Majesties included Countess Natalie Benckendorff, the personnel of the embassy, Sir Edward Grey, the French ambassador, the Duchess of Portland, Lord and Lady Lansdown, Lord and Lady Beauchamp, Lord and Lady Dudley, Lord Crewe, Lord and Lady Carrington, Lord and Lady Cromer, Lady Helen Vincent, Lord Althorpe, Mr. and Mrs. Asquith, Sir Charles Harding (former ambassador at St. Petersburg) and Lady Harding. Afterwards there was a concert to which many distinguished persons were invited. Zimbalist was specially commanded to attend, and he delighted all present by playing solos in his usual fine style. So charmed were both Their Majesties with his performance that they had quite a lengthy conversation with him, in the course of which they expressed their delight and congratulated him on his exquisite playing.

Zimbalist has been specially engaged for

the second time this year to appear at Bourne-mouth on the occasion of the orchestra's benefit concert as the soloist. The seats for this occasion had been sold weeks before the concert. Zimbalist received quite an ovation directly he came on the platform. He gave a fine rendering of the 'Symphony Espagnole' by Lalo with orchestra, afterwards playing the 'Faust Fantasia' by Wieniawski, also with orchestra. His playing was a very refined and artistic one indeed. One has seldom heard these two pieces rendered with more refinement and taste. Technically also he was marvellous. He played the 'Chacone' by Bach, proving himself a real classical player, the audience insisted on encores, and Zimbalist had to add the 'Valse Bluettes' by Professor Auer, which brought the house fairly down.

Zimbalist is also engaged to appear as the soloist on May the 14th with the London Philharmonic Society, on which occasion the conductor will be Professor Arthur Nikisch. He is further booked for nearly all the big social functions during the season.

## Miss Kathleen Parlow.

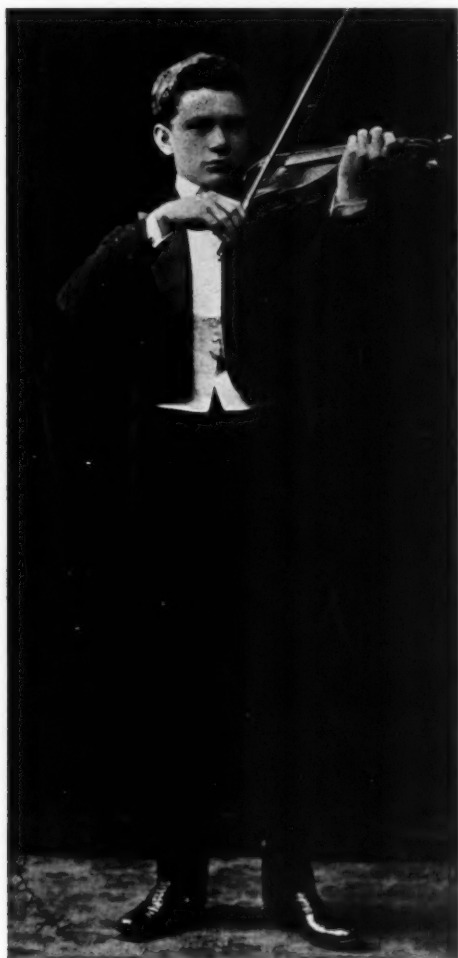
**Q**UEEN MAUD OF NORWAY is taking a keen personal interest in the career of Miss Kathleen Parlow, the seventeen-year-old Canadian violinist who has created a sensation in Berlin, Vienna, Paris, St. Petersburg and Christiania.

Miss Parlow is considering an offer by an American syndicate, who have suggested a tour of seventy concerts in North America at £250 per concert, to be followed by a further fifty concerts in South America at the same figure, representing in all a sum of £30,000.

Both King Haakon and Queen Maud have written to Miss Parlow's mother predicting that the girl violinist will create a sensation equal to that which she made on the Continent, when she appears in London at the Queen's Hall on April 28th. Their Majesties have given their patronage to the concert, and among others who have given their patronage or taken seats are Princess Christian, the Duchess of Norfolk, the Duchess of Rutland, the Duchess of Westminster, Lord Strathcona, Lord Desborough, and Countess Bathurst.

Miss Parlow, as a mere child, was fortunate enough to come under the notice of Dr. Grosz, who was so impressed by her talent that he took her to St. Petersburg to see Professor Auer.

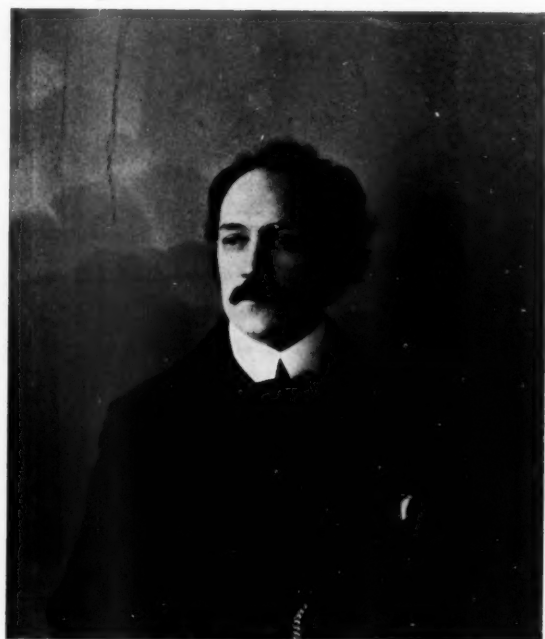
That was about five years ago, and the professor declared in Berlin recently that his pupil was one of the greatest violinists of the last twenty-five years. Her triumphant



*Photo by J. Perhoff,*

*London.*

**ZIMBALIST.**



H. WILCOX-LAWRANCE, I.S.M.



Continental tour, which began in September last, terminated at Christiania, where Queen Maud, after hearing her play, presented to her a diamond pendant.

The people of Christiania were so enchanted with the talent of the young violinist, that they subscribed £160 and bought her a Guarnerius violin which had belonged to Viotti.

### Frank Walters.

Frank Walters, sixteen years old, has been earning his living by playing the violin in the streets of Bristol. He is said to be a musical genius, and is to have the opportunity of developing his talents.

The boy has been playing for three years, and the only lessons he received consisted of a course of tuition extending over three months. He has, however, practised assiduously, and his playing is said by musicians to be wonderful.

A lady who assisted financially in the training of Miss Marie Hall, was attracted recently by his playing, and, after questioning him, she offered to assist him to obtain a musical education. She has interested others, and it has been arranged that Walters shall appear soon at a charity concert in Bristol.

Walters is a native of Stroud, Gloucestershire, and with his father and mother he tours the streets of the large cities for about nine months every year, going as far north as Manchester and Liverpool.

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## 'The Cremona.'

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**All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.**

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### What is an Expert?

'Then it is a difference of opinion among experts,' remarked a member of the Coast Erosion Commission the other day to a witness. 'We only had one expert,' the witness replied. 'I am not an expert, I am a practical man.'

## H. Wilcox-Lawrance, British Composer.

MR. WILCOX-LAWRANCE is so well-known as a composer and teacher of the violin throughout the British musical world that a few words about him we feel will be appreciated by all lovers of music and earnest students. His work lies mostly in the counties of Kent, Surrey, Sussex and Essex. He is a member of the Incorporated Society of Musicians, and the Royal Society of Musicians, of which he was appointed a Governor two years ago.

His music-room at Heathlands, Lewisham Road, is full of interest: mementos (collected from all sources) of his art and the great masters of the past and present.

He has created an Amateur Symphony Orchestra for Blackheath and Lewisham, an orchestra which does not rely on any professional assistance, but which can render the great masters fairly at its concerts; these are given in aid of charity. Under Mr. Wilcox-Lawrance's direction the most exacting orchestral work is performed in such a manner that many a professional band would be proud to attain. The secret of his success is that every player generally receives individual attention at—and often between—the weekly rehearsal, and each one is inspired with an earnest love of the art and a desire to give a perfect rendering of the work and thoughts of the composer.

Those who know him will appreciate the fact that, with his passionate love of his art, evident in every word he says, his powers of discipline, and his capacity of inspiring enthusiasm in those he is instructing, combined with his untiring energy, and his work as a British composer, they have as leader and master a man of exceptional powers. There is no doubt that this power of inspiring enthusiasm compels all who come in contact with him to believe in their own ability to do something worth doing in music.

Mr. Wilcox-Lawrance is a musician by hereditary instinct and family traditions, as well as by training. His uncle was a pupil of Mendelssohn and Moscheles at Leipzig Conservatoire, and his cousin, Mr. Percy Sherwood, it will be remembered, was for some time, conductor of the Berlin Philharmonic Society, his father also being a good amateur musician. As a lad he sang in St. Paul's Cathedral in many of the festivals held there. His first violin solo was played at the age of 10 years, and an appreciative reception resulted in an encore. When 14 years old he had his first public remunerative engagement,

when he played Rode's Concerto in A minor, No. 7. At 13 he played at the Handel Festival, and soon after this began to study at the Guildhall, where he first entered as a piano student under the late Professor Thomas Wingham, and for harmony and counterpoint with Mr. Henry Gadsby. Professor Wingham one day asked him to bring his violin, and it was whilst he was playing De Beriot's 7th Air Varie, for violin and piano, that the late Mr. Weist-Hill heard him and told him he must take up that instrument. From that time the piano became the secondary instrument. For four years he practised between 12 and 14 hours a day, under the instruction of Mr. George Palmer, and the Guildhall Principal, and at 17 years he took a prominent part in chamber and orchestral music. An amusing episode occurred on one occasion, whilst playing Vieuxtemp's Ballade and Polonaise, he started so enthusiastically that he sent his bow flying amongst the audience, and it was handed up to him, when he made another start. But the solo was a great success, and from that evening his engagements were numberless. Amongst others we may mention Her Majesty's Opera, and many of the great festivals, also 20 concerts in Edinburgh.

For many years he was connected professionally with the late Sir August Manns's famous Crystal Palace orchestra on all special occasions. Of late years he has devoted himself almost exclusively to teaching, and he has gathered round him a famous band of teachers. He has enjoyed the acquaintance, and in some cases the friendship, of many of the great musicians, including Joachim, Clara Schumann, Piatti, to name only a few. At one of his symphony concerts he produced and gave the first performance of an unknown posthumous piano concerto by Beethoven.\* This naturally made quite a stir in the musical world, about which he has had a vast amount of correspondence from many countries, and has supplied the notes for articles from his analytical programmes.

Speaking of analytical programmes, he has produced something in this line which might be more often used by other musicians. As our readers undoubtedly will feel interest in this concerto, we give an analysis by Mr. Wilcox-Lawrance himself on another page. At the same concert was also played, for the first time, a new Symphonic Overture in D minor, 'Wallenstein,' based on the subject of Schiller's great Tragedy, of which we give an illustrated analysis.

(To be continued).

\* Published by Breitkopf & Härtel.

## On Favouritism.

By L. H. W.

IT happened the other afternoon that I met a young lady friend returning from a band practice with a countenance which was distinctly suggestive of repressed tears. Being a person of feeling, and not liking to make indiscreet inquiries in the street, I suggested a nice comforting cup of tea in a quiet restaurant. After some little self-conscious demur she came, and related over the tea-cups the tale of her woes.

It appeared that the post of leader in the amateur orchestral society to which she belonged had recently fallen vacant, and that she had been happily confident of getting it—which confidence events did not justify.

I inquired cautiously after her qualifications, whether she had had any previous intimation from the conductor that she would be fit for the post; if she was generally accounted the best sight-reader, the most reliable follower among the members; finally, what position she had hitherto occupied?

The first question she answered in the negative. As regarded her reading capacity—well, she did not seem inclined to dwell over-much on the subject, but she reminded me that I had heard her play at a local concert, where she had been enthusiastically encored for her rendering of Wieniawski's 'Legende,' and a brilliant little 'Scherzo' by Van Goens. As to position, she had been second player at the leader's desk for the past season, and had evidently felt herself to the full as important as her companion.

'It was nothing—but rank favouritism,' she declared. Miss Macpherson, who had obtained the coveted chair, was only a six months' member, and was, according to Miss May's estimate, a 'harsh, rough-and-ready player, with no more refinement than a street musician. But then—she was Herr So-and-so's pupil; and everybody knew it was most unfair,' etc., etc.

I listened with mingled amusement and sympathy. Some time later I happened to attend a rehearsal of this particular society, and found that the aspersed Miss Macpherson was a thoroughly safe and solid orchestral player; just the sort the conductor needed to leaven a mass of rather over-refined and nervous performers. My little friend had made the common mistake of confounding the qualities requisite to an orchestral player with those desirable in a soloist. But her misunderstanding, and the accusations it gave rise to, started in me a train of thought relative to so-called 'favouritism,' the record

## Sale or Exchange.

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R. J. (Manchester)—In reply we meant that Hart's work is the standard reference book on the violin throughout the world and is quoted in the Law Courts as the authority.

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(*Nottingham Guardian*)

## **FABLES AND THINGS FABULOUS**

By

JOHN HYNDE COTTON.

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of which may not prove uninteresting to musicians generally and to bandsmen in particular.

To begin with—there is not half so much of it in the world as is commonly supposed. 'Favouritism' implies the selection of a person or thing from motives other than a conviction of intrinsic fitness or excellence. But so many smaller circumstances go to the rounding of one big one; and in the case of persons, so many indirect considerations almost invariably accompany and influence the selector's choice of the individual, that the matter becomes much more complicated than the candidate imagines. To take the case just quoted:—The conductor wanted a leader whom he could depend on to be 'always there.' Owing to the limited field of choice he found it necessary to sacrifice something, so he elected for volume and steadiness rather than brilliancy or sweetness. The fact that Miss St. John was his pupil would not have endowed her with the requisite qualities—though his training may have strengthened them—but it laid him open to the charge of 'favouritism' in his choice—than which nothing can be more annoying to a just-minded man.

If only the members of amateur societies generally would try to think less of their individual merits and more of what is required of them as a body; would cultivate a genuine *esprit de corps*; they would gradually come to realize what a just and impartial spirit usually animates the earnest conductor in the disposition of his forces.

No doubt there are solitary cases of unwise appointment; even of obvious partiality; but tyranny of this kind would not be tolerated for any length of time in a thoroughly republican institution such as an orchestra. Public opinion would politely compel the resignation of that director.

As a rule, the capable instrumentalist is sure eventually to reach the front. That is, if he has no qualifying defects of manner or temperament. But absenteeism, unpunctuality, indeed, irregularities of any pronounced kind, are quite sufficient to seriously depreciate the value of even high-grade musicianly and technical skill.

The musician who knows that he or she can play seldom remembers how many rehearsals have been missed—or joined at the eleventh hour; or how, on one occasion, a trifling difference of opinion gave rise to a heated argument with the conductor; or again, how certain persistent mannerisms of performance have altered and spoiled the character of an entire movement. It is always the musician who habitually overlooks small personal defects and shortcomings who is most prone

to suspect 'favouritism' of being in the wind when somebody else swallows his coveted plum. He may have excellent abilities—but some one thing needful is lacking, and to that lack he, unfortunately, is wilfully blind.

'Wad some fay the giftie gie us

To see ourselves as ithers see us.'

Aye, and to profit by the vision.

## The Musical League to Foster British Music.

A NEW musical society, to be known as the Musical League, has just been formed. It is based on the knowledge of the work accomplished by Tonkünstler-Verein, which has done so much to foster the art in Germany by raising the standard of musical culture in provincial towns, by the encouragement of local enterprise, and by affording musicians invaluable opportunities for social intercourse.

The objects of the league may be summarized as follows:—

To hold an annual festival of the utmost attainable perfection in a town where conditions are favourable.

To devote the programmes of these festivals to new or unfamiliar compositions, English and foreign.

To make use, as far as possible, of the existing musical organizations of each district, and of the services of local musicians.

To establish a means by which composers, executive musicians, and amateurs may exchange ideas.

The document announcing the formation of the league is signed by the following:—

Sir Edward Elgar	Mr. Henry J. Wood.
(president).	Mr. Granville Bantock.
Mr. Frederick Delius.	Mr. Philip Agnew.
Dr. Adolph Brodsky.	Mr. Percy Pitt.
Dr. W. G. McNaught.	Mr. Norman O'Neill.
Sir Alexander Mackenzie.	Mr. Harry Evans.

Dr. Hans Richter has consented to direct the first festival of the league, which, it is hoped, may be held at Manchester in the autumn.

Mr. C. Copely Harding, the hon. secretary, 32, Waterloo Street, Birmingham, wishes it to be known that they will not come into conflict with any existing musical organizations or festivals, and that there is a clause in the constitution which debars any member of the committee from having a composition of his own performed at the festivals of the league.

The subscription for membership will be one guinea per annum.

## Beethoven's Concerto in D

By H. WILCOX-LAWRANCE.

THE first performance in England of the above work for pianoforte and orchestra took place at the Lewisham Parish Church, Hall Ladywell, on January 18th, 1905. This Concerto in D was composed probably in 1790—at any rate between 1788 and 1791. The manuscript is in the possession of Baron von Bezecny, of Vienna, and was written for his father, who was Director of the Blind Institution of Prague.

The fact that the MS. has been in a private library accounts for the otherwise remarkable omission of this piece from all the lists given by the various authorities on Beethoven, English and foreign. A thorough search in the British Museum and other libraries has convinced us that the work is practically unknown.

One of a set of three Concertos for pianoforte and orchestra, it is the only one which has been printed, as far we can discover, and has been performed but once, viz., at Vienna, in 1889, under Richer, with Labor as soloist, who composed for the occasion a beautiful cadenza, of such length that it was though inadvisable to perform it on this occasion.

This Concerto is written (as regards form) in quite the orthodox manner, i.e., with the orchestra playing an introduction—and thereby epitomising the whole work. The strings commence with this lovely theme,

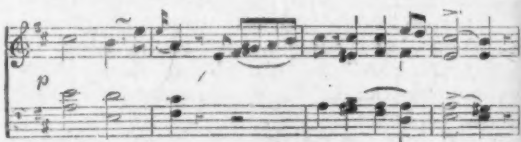


on which the concerto is mainly built, and and afterwards is played by the solo instrument as its principal subject. The score contains the following instruments: flute, oboes, bassoons, two horns, drum, and the usual strings, the oboes in the introduction and elsewhere having a prominent part. The piano enters with the subject quoted (first violins, violas and flutes 'creeping' in with fragments of this melody), and after a scale passage the full orchestra have three bars *ff*. The solo instrument then proceeds with an ornamentation of this same theme, which is gradually and very fully developed, and after an

adagio bar with a pause, leads directly into the second subject:



This is repeated, with the bassoon and strings sustaining long notes, and after some very brilliant writing for the solo instrument, ends in a trill on the dominant (5th) of A major. The full orchestra enters with the same 'tutti' passage but this time in A major. Following this the piano has a new and supplementary theme in this key:



the great beauty of which will appeal to everyone. A solo 'cello (followed by bassoon) repeats this melody, whilst the piano plays a florid triplet passage. A return to D major follows and precedes a modification of same subject, played by flute and oboes against sequential scale passages for the soloist, and after a protracted cadence the first subject reappears in the old key, D. The themes already announced are now used for the 'developing' parts of the work which follow. A fine effect is produced by a modulation into F major, in which key the second subject now is heard. A return to the original key, D, is made by a full close on the dominant A, and prepares the way for the coda; and every soloist playing this work will rejoice at the effective and brilliant passages here written. This is indeed *real piano music*. After a short trill the orchestra prepares us for the cadenza, after which the concerto quickly closes, and the original 'tutti' being played once more brings this lovely work to a finish.

## Czech Music.

By A. R.

WE have received a copy of 'La Musique Tchèque,' through the courtesy of Mr. F. P. Marchant, by Henri Hantich, with a preface by Jules Combarieu,

Lecturer on the History of Music at the College of France.\*

This work is designed on a model which our more progressive younger publishers might well emulate. It starts with an admirable and gracefully written preface, followed by a learned sketch on music in Bohemia. Then come excellent biographies of Smetana, Dvorák and Fibich, and others of their contemporaries (including critics), after which follow those of living composers. Then we have a musical supplement (for piano and voice mainly) consisting of:—

- Smetana—'Les bois et les plaines de Bohème' and a Polka.
- Dvorák—'Dimitrij': Overture.
- Fibich—'Hippodamie' 'Mort de Tantale.'
- Bendl—'Mélodies Tziganes.'
- Kovarovic—'A l'ancienne Blanchisserie.'
- Foerster—'Petites Esquisses.'
- Novák—'Les Aunes.'
- Suk—'Chant de Maman.'
- Ostřil—'Orphelin' 'Scène du Stryge.'

Finally there are half-a-dozen pages of Czech, Moravian and Slav national songs,

What more admirable *multum in parvo* on Bohemian music could one desire? It is well written, well printed, and exceptionally cheap. Might I suggest to Mr. Holbrooke or Mr. Tovey that they would be doing our music a national service to produce just such another volume on British music?

As it should interest our ever-modern readers I will cull some flowers from this bouquet, in the shape of a few further facts gleaned from this book (and others). Stendhal has well said that 'pour être un artiste, il faut piocher son moi,' and M. Combarieu adds that it is 'ce moi collectif qu'il a tout intérêt à piocher,' because a musician should see in the popular traditions of his country his own personality enlarged. And he points out that this was the way of the greatest geni, Haydn, Mozart, Beethoven, Bach and, in our day, Grieg and the musicians who by the Wa-Wan Press in America are endeavouring to found a national American style on the exceptional wealth of the American folk-tunes.

The renaissance in the music of Bohemia dates from the opening of the theatre in Prague in 1868, and certainly the folk-melodies have been much utilized by Czech composers, notably Smetana. By the way, those who are inclined towards folk-song

\* Quarto, illustrated wrapper, blank, half-title pp. vi., 24, table, and 36 (all music), table and blank leaf, with full page portraits of Smetana, Dvorák and Fibich. Six francs. Printed by Unie Press, Prague. Paris: Librairie Nilsson, 7, Rue de Lille, and Prague: Fr. A. Urbanck, Rue Ferdinandova.

would do well to get 'Slovanské Hymny,' which gives, in a very inexpensive form, the melodies of several Russian, Czech, Servian, Bulgarian and other popular tunes. The airs only are given and the native words with Czech renderings. But it is an interesting little brochure, for which we also have to thank Mr. Marchant.

The oldest and most popular of the ancient canticles of the country is a chorale beginning 'Hospodyne pomyluy ny' ('Lord, have pity on us'). An illustration is given in this volume from a manuscript of the thirteenth century, preserved in the library of the Prague University. The composition is generally attributed to a twelfth century St. Albert, and it was then sung on the sovereign's entry into a town, at coronation, at important ecclesiastical functions and before battle.

In the thirteenth century the chapter of St. Guy—the richest in the country—formed a corps of singers, and in 1255 added an organ to their church, which was the first used in Bohemia. The famous hymn, 'Svatý Václav,' composed in honour of St. Wenceslas, the patron saint of Bohemia, dates also from this century.

The last kings of the Premislides favoured German immigration with the attendant importation of their language, manners and tastes, and the Teuton Minnesingers had their effect on Bohemian music. Traces also may be found of French influence. In the fourteenth century the first canticle divided into bars appears, 'Buoh Vsemohúci' ('O, God Almighty'). It is taken from the Italian sequence, 'Victimæ Pascali.' Charles IV, the sovereign to whom Bohemia owes so much, known as *otec vlasti* (father of the country), was responsible for two important innovations, 1st, the Milanese Ambrosian chant, and 2nd, the ritual of the Slav liturgy. All the arts flourished under this wise and encouraging ruler. In 1345 he started *un corps des clercs—les mansionnaires*—who sang the hours and vespers, and again another corps—*clerici psalterista*, who intoned the psalms. Prague University, founded in 1348, was expected to provide the Cathedral of St. Guy with thirty singers from the poor students, who were trained in the art of singing by a priest. And at the end of the reign of Charles IV the chapter choir of St. Guy numbered no less than 150. Singing then became a subject in the syllabus of a school, whether collegiate or parochial.

Two of the best known musicians of this date are Zavis (a Prague University Professor

\* Octavo, price 20 heller (about 2d.), 20 pp. wrapper included. F. Simáček, Prague, 1901.



and a composer of interesting religious pieces), and an Archbishop of Prague, Jean de Jenstein, neither of whom are mentioned by Fétis in his learned 'Biographie.' At the end of the fourteenth century chants of exceptional beauty, in honour of the Virgin Mary, made their appearance. These were based on Gregorian stems but with Czech grafts, and were sung in both Czech and Latin, generally by one or two voices. These—with the Passion Scenes—were the embryo of dramatic music in Bohemia. They were a long time in vogue, and led to a form of religious drama, of which a manuscript has survived to our day, 'Mastickár' (The Charlatan), which shows the popular taste. Several of the old songs are in existence, and M. Hantich says, 'les motifs de ces charmantes compositions médiévales, empruntés en partie aux chants d'église, en partie aux airs populaires, sont fort gracieux, souvent pathétiques.'

(To be continued).

## Our Music Folio.

Under this heading occasional reviews of Music will appear.

Published by GOULD & Co., 25, Poland Street, Oxford Street, W.

'La Pompadour,' Minuet à la Danse, pour piano, by Ivor Hamilton. Price 3/-. A pretty, light piece in B flat.

'Triste et Gai,' op. 10, Chanson pour piano, by Cecil F. Gottlieb-Coles. Price 3/-. As its title seems to imply, 'Triste et Gai' hovers between minor and major, and presents pleasing variety. Moderately difficult.

'Danse des Sabots,' pour piano, by Auguste Cons. Price 3/- (Orchestral 1/- nett). A very bright dance in 3/4 time, taken Allegretto con Spirito, Joyeuse, Spiritoso and Scherzando. Played as it should be, we consider it moderately difficult for piano.

'Prelude,' op. 3, by S. Rachmaninoff; arranged for organ (manual and pedal), by Wilfrid Sanderson. Price 1/- nett.

'The Organist,' a collection of Original Compositions and Arrangements of medium difficulty. Book 5 by Alfred Redhead. Price 1/- nett. This book, written for manual and pedal contains: 1 Andante, 2 Postlude, 3 Prelude, 4 Andante, 5 Aria, 6 Berceuse, and seems to us to be a very good collection at a most reasonable price.

Published by EDWIN ASHDOWN, LTD., Hanover Square.

'Jour de Mai,' Esquisse pour piano, par Victor Béraud. Price 4/-. Very pretty and harmonious, with pleasant variety. Not difficult.

'Marjorie,' graceful dance for the pianoforte, by Seymour Smith. The piece we have before us is a trio for the piano. It is easy, and well adapted for children in the progress of their study. The trio is priced at 5/-; duet arrangement, or as solo, at 4/-.

'Dodo,' fantastic dance for the pianoforte, by Agnes S. Buck. This is another trio for the piano, a little more advanced in difficulty than 'Marjorie,' just mentioned. 'Dodo' can be recommended for its brightness and 'go.' As a trio it is 5/-; duet or solo, 4/-; or orchestra, 1/- nett.

'Kayser Violin Studies,' Books I and II. Price 1/- nett each. These excellent and well known violin studies need scarcely any more words in their favour.

They are distinctly progressive, book I being taken by the pupil at a very early period. Each book is thoroughly fingered and the manner of bowing is minutely described.

'The Children's Ball,' Twelve little dances for the pianoforte, by Carl Heins (Op. 624). We have book No. 1 before us which contains six dances: No. 1, Polonaise; No. 2, Waltz; No. 3, Polka; No. 4, Schottische; No. 5, Polka-Mazurka; No. 6, Galop. They are pretty and bright, and easy for children. Book No. 1 price 1/- nett.

Two songs, 1, 'Be true to me, O star'; 2, 'Love's Supremacy'; words by Robert Croxton, music by Vernon Leftwich. These songs can be obtained for low, medium, or high voice, the two together price 4/-. They are short, as may be supposed, and will give pleasure to those who like 'love-songs.' 'Be true to me, O star' has an attractive melody, and a full, sustaining accompaniment which is moderately difficult. 'Love's Supremacy' is easy for both the singer and accompanist, the subdued music enhancing the passion of the words.

'The Garden of Peace' (song), words by Rosa Murray, music by Carl Monteith. Price 3/-. A short song, but the words bring one into the atmosphere of the 'old-world-time' and its hours of happy quiet. A delightfully suitable accompaniment, moderately difficult. No. I in B flat, No. II in E flat.

'Poet and Peasant,' duet for tenor and baritone, words by Georg B. Richter, music by Theo. Bonheur. Price 4/-. A very charming song, the peasant and the poet both advocating their own callings in life (so contrasted) in the solos, and joining most amicably in the duets. The tempo changes frequently, giving dramatic effect. This is a song which it is very pleasant to come across. Moderately difficult.

## Cut Leaves.

'The Story of Minstrelsy,' by Edmondstjerne-Duncan, published in the 'Music Story Series,' 1907. 3/6 nett, p. i-xvi, p. 1-337, and 19 illustrations. This remarkable book begins with a definition of minstrelsy, and continues with an account of the Druids and the Bards, thence onwards into Saxon times, and it continues to trace the course of the art, and its connection with the arts of dancing and ballad-making. A fine set of examples are given throughout, with constant musical illustrations. We get from the rondeau to the symphony, and deal with all the poets and composers, also with the birth of English proper. About 1650 we come to the supercession of the old stringed instruments by our present-day viol family, the violins and others. Every page is of interest not only to the musician but to the literateur. At the end are three appendices: A, Literature dealing with minstrelsy; B, Glossary and definitions; C, Chronological table. It is a book we can heartily recommend, not only as a text book and book of reference, but for reading for genuine enjoyment.

'The Musical Directory, Annual, and Almanack, 1908,' 56th annual issue, 3/-, by post 3/4. London, Rudall, Carte & Co., 23, Berners Street, W. pp. 1-476. This is the best complete musical directory for the profession or trade published. Commencing with a list of centenaries during 1908, it gives obituary notices for the close of 1906 and for 1907, a musical calendar, musical institutions, colleges, academies, and charities, etc., musical events, October, 1906 to September, 1907, miscellaneous recitals for a like period, choral and musical societies, musical festivals, Provincial societies, and then follows a list of abbreviations, for directory proper, of artists, professors, players, and the trade in London and the Provinces, including Scotland, Ireland and Wales. It closes with a most useful index to names in the country and handmasters.

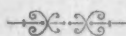




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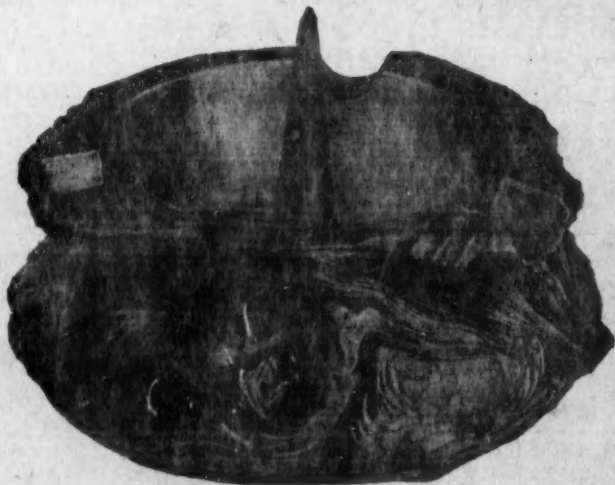
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